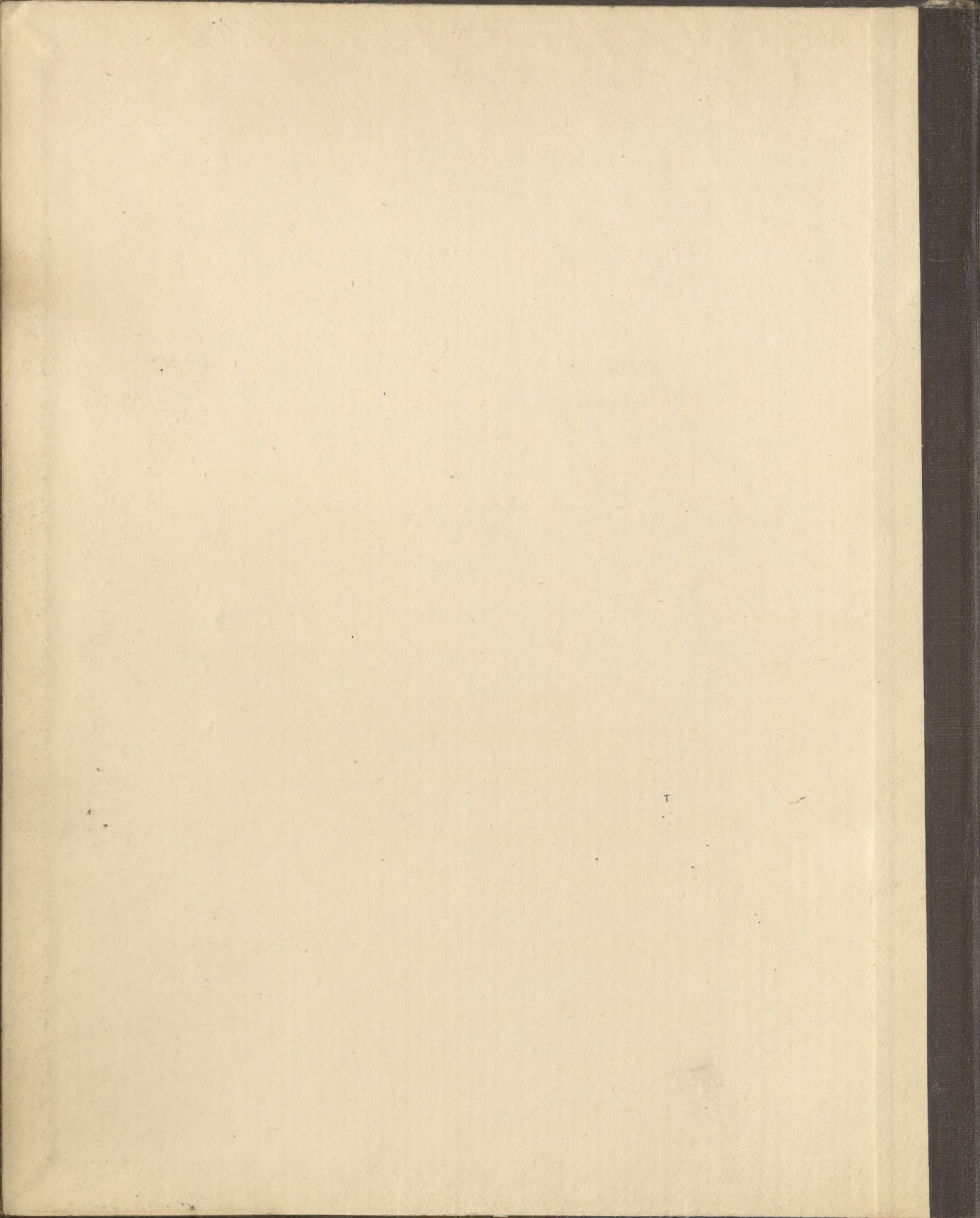


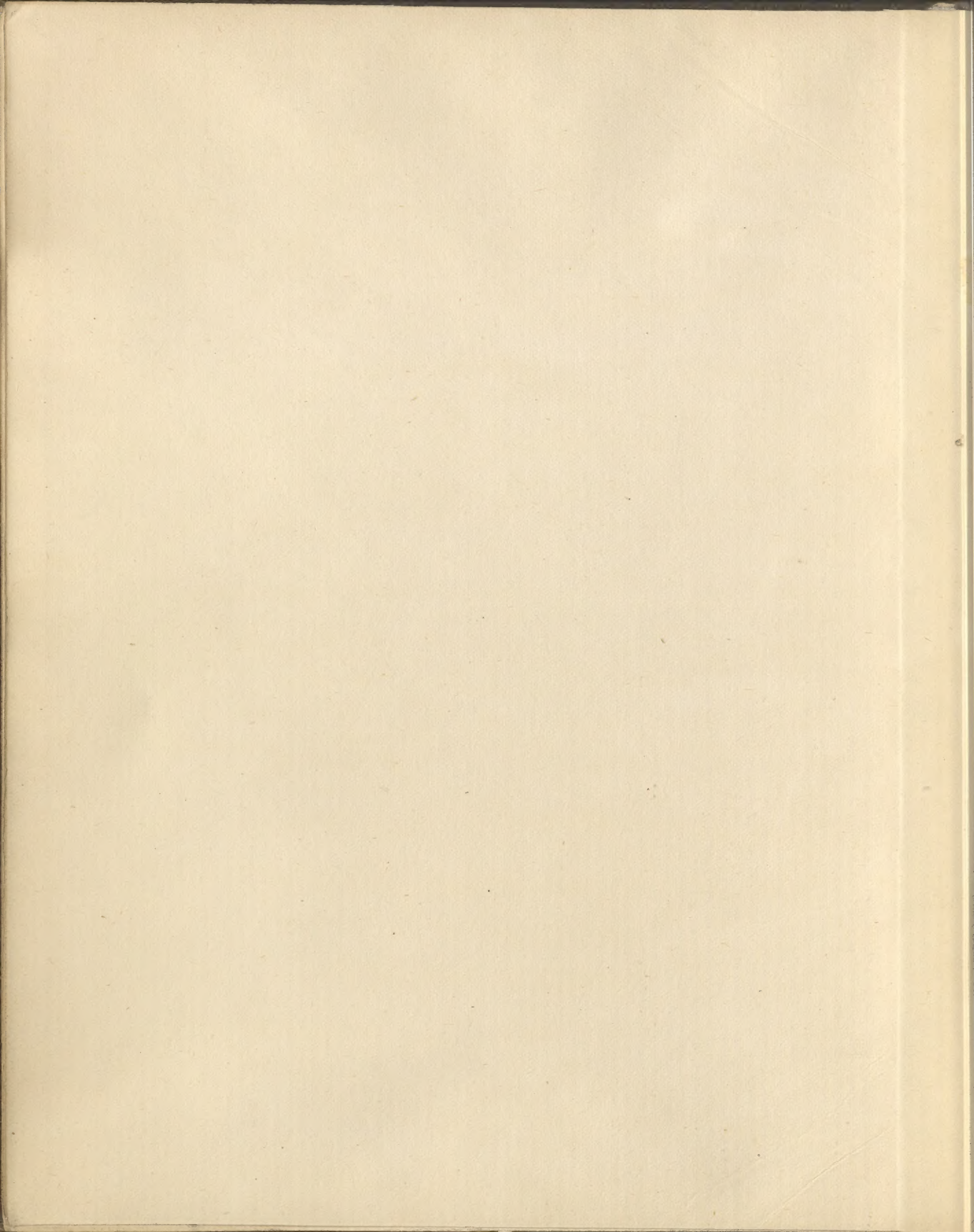
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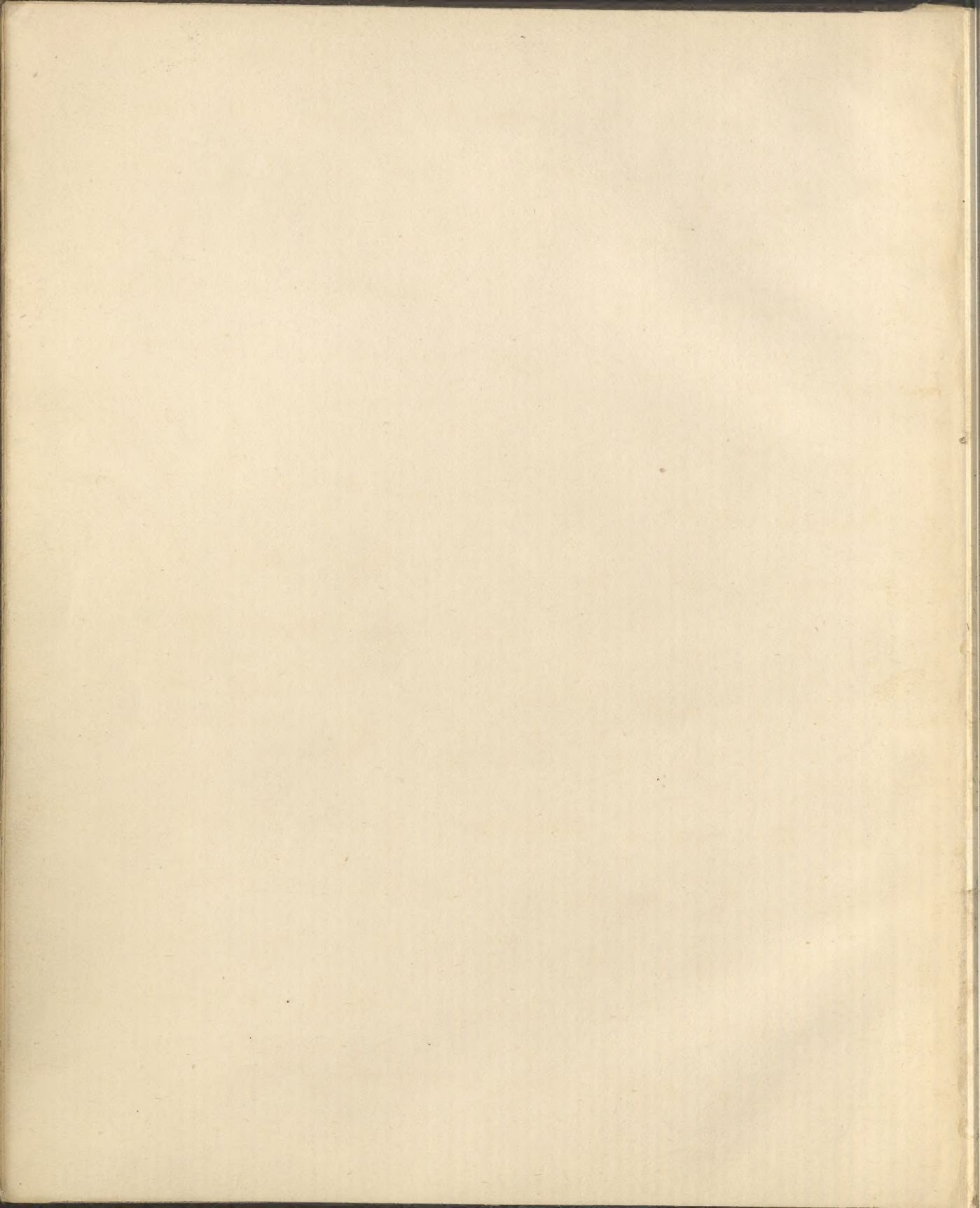


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1 of 5





Oxford May 1871



The Subject which has been chosen for me to talk about is such a very big one that I don't intend to waste a moment more than I can help on anything superfluous either by way of preface or in generalities; but I can't help saying I am a little sorry to be obliged to do a thing which falls too much to the lot of purveyors of musical history and discourse to you to a great extent about dry bones. I always much prefer living art to the relics and dried up remains of immature experiments & dead formulas, and I heartily ~~do~~ long for other people to do the same. But as we have to do with the gradual development of an art it is impossible to begin in the middle. The utmost we can do is to take up the thread of the story at the point where our particular branch of art begins to be clearly distinguished from the general chaos, and when differentiation marks a distinct and definite new departure. And unluckily the subject is

The subject is a very big one but I
must not waste any time or paper - but
at the same time I must say a word to explain
why I must of necessity spend so much
time on matters which may appear to you
little better than dry bones. I have no taste
for dry bones myself & no desire for anyone else
to have it; but under certain circumstances
one is obliged to allow.

such a big one that it will be impossible for me to do more
than sketch the history from its beginnings up to the first great
climax of Oratorio in Handel & Bach - which indeed is its
greatest climax, for our later form is merely a revised
and under changed & enlarged conditions. But this
piece of early art history is necessarily rather an intellectual
than an artistic or æsthetic study; & the pleasures which
can be got out of it are such as arise from the contemplation
of a continuous & very successful voyage of discovery on the
part of the human mind into a totally unknown land; & of
the development of new powers and the gradual mastering of
new effects; and the gradual perfecting of a great form
of art under limitations and conditions which only make it
themselves known as the each successive experimenter or adventurer
made his step forward into the unknown from the place which
the highest effort of his predecessor attained to. The analogies
which such a study presents are extremely attractive but I know
I must not spend time over them but come as quickly as
possible to practical discussion of the matter in hand.

Oratorio

a musical
setting of or
a sacred story
the fullest
scale of possible
of a story or
subjects connected
in some way
with religion
or sacred
history.

Componia

with Opera not
only very
natural but
very serviceable
as it draws
attention to
the points
involved in
the artistic
problem to be
solved.

In Opera the mind
is engaged with the
thing beside the
Music.

But first of all we must clearly have some idea of what an
 Oratorio really is. No complete definition seems possible; but in
 general our impressions ~~cannot~~ make us think of an Oratorio
 as a subject taken from Sacred history and thrown into a
 dramatic, or sometimes epic form, and set to Music with
 all the resources of Musical effect available. It is inevitable that
 we should compare it with Opera: & we shall understand its
 nature & conditions better if we do. Oratorio as we
 know it in the last 200 years differs from Opera mainly
 in the absence of acting and scenery; & this entails very
 great & essential differences in the nature of the Art form.
 In Opera a great part of peoples attention is taken up with
 what affects them through their eyes, and they listen to the
 Music under the exciting influence of dramatic situations presented
 to them with the most vivid power of the stage representation.
 Hence the Music in Opera has come to be very closely wedded
 to the Subject; & its whole character & the nature of its form
 has been gradually changed by the closeness of the connection;
 and it has developed a freedom of design & structure

in
Quilts

the things
above them
for a little
more than
slightly
suggestive

Form -
and to

is more
easily
complete

No change
of handwriting
action

4

of colour & orchestral effect which is not suitable to any other
branch of Musical art. In Oratorio absence of the scenic
conditions leaves the mind much less impressed with the
subject. That is if the mind realises the subject at all
it is rather in short episodes & not in that great sweep
of continuity which holds us spell bound to the development
of the story is a first rate drama. Consequently in Oratorio
the Music requires to be much more ^{formally definite} ~~artistic~~ & much more
self dependent. It has a ^{nearness of affinity & likeness to} ~~close connection~~ with the
abstract forms of pure instrumental art; & the subdivisions
into ~~long~~ complete separate numbers, & even a certain
amount of repetition & formality of structure is not so much
out of place. In ~~Oratorio~~ Oratorio there is no danger
of ~~hampering~~ hindering the action or hampering a situation by
~~that~~ dwelling long on successive points: but rather the contrary.
For it is scarcely possible in such a form as Oratorio to take
in the situation without some dwelling on its salient features.
So that the development of complete forms of Chorus, Air,

to open
the degree of
difficulty -
complexity
in the choral
writing is
restricted.

⊕ Hence the point we have to look for in the
earlier development of Oratorios, are the
development of musical & dramatic expression,
the development of form
& the development of Choral writing.

Quartette, and to further her has been rather likely to be intensified (5)
then gloried over.

The second main point of difference is that in Opera everything has
to be learnt by heart for the sake of the dramatic representation.

Consequently we cannot have very elaborate choruses. In this
line composers are limited to simple & obvious kinds of
choral writing, which get their effect chiefly from the situations.
In Oratorios there are no stage situations, and there is nothing
to help out deficiencies of interest, & there is no excuse for
the composer in the fact that the music has to be learnt by heart,
so it has ^{naturally} come about that the favourable opportunities for grand
choral effect ^{in Oratorios} have made it imperative. The sort of chorus
which is inevitable in Opera is intolerable in Oratorios; a Choral
effect being the grandest & noblest available in such circumstances
Choruses have become the most salient features in Oratorios, &
that which puts it in the highest degree of contrast with Opera.
In Oratorios chorus is the backbone & centre of ^{Musical} interest, in
Opera it is always secondary & incidental. ~~There~~ (8)

~~In modern times~~ in the beginning Opera & Oratorios were very

The 2nd day

May 1st

much
play.

and the
manner in
which music
was
introduced
into them.

Music
= klage

a klage
consisting of
dialogue
between
St. Anne &
Mary after the
circumcision.

closely connected. They ~~often~~ probably sprung from the same sources. The mysteries and miracle plays which were used with so much effect to teach the stories in the bible were ~~often~~ set out with music even in very early times. The priests naturally used all the means in their power to make such plays attractive to the vulgar and ~~the~~ music being always played an important part in religious ceremonies of all kinds. ~~and~~ ^{most appropriate} ~~in~~ ⁱⁿ number of examples of ~~was~~ ^{was} ~~not~~ ^{not} readily available. ~~in which music was introduced~~ ^{in which music was introduced} ~~and~~ ^{and} ~~some~~ ^{some} ~~more~~ ^{more} ~~are~~ ^{are} ~~preserved~~ ^{preserved}. ~~such~~ ^{such} ~~as~~ ^{as} ~~the~~ ^{the} ~~state~~ ^{state} ~~of~~ ^{of} ~~the~~ ^{the} ~~music~~ ^{music} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~early~~ ^{early} ~~times~~ ^{times}. The performance went on in all countries, France, Spain, Roman Island etc. ~~from~~ ^{from} the eleventh century onwards records of them are ~~scarcely~~ ^{scarcely} ~~constant~~ ^{constant}. The music seems to have come in in a fragmentary kind of way in the course of the dialogue. In some early examples the action ~~entirely~~ ^{in a very picturesque fashion} broke into song in the middle of ~~dialogue~~ ^{their recitations}. Sometimes the ~~action~~ ^{action} which was sung was in Latin and the dialogue in the vernacular. ~~of~~ ^{of} the circumstances were the same as in performances in our own time & we take our standard from our own familiar impression. This would of course ~~be~~ ^{have} rather a ~~small~~ ^{small} ~~fragmentary~~ ^{fragmentary} effect; but we must remember the difference between such a proceeding now & then. Then they had only melodic effects. There was no accompaniment at all; the transition from declamatory speech to song was instantaneous. The performer had not to wait

Introduction
of Music
into the

Mysteries
& Miracle
Plays.

Index:

Character
page.

The Church
part

not in

a popular

form at

first:

with

Contrapuntal.

for the instruments & time up: ~~or~~ for any preparatory movements, T
be based for ~~the~~ ^{indefinite} interaction of speed to the definite intonation
of song at certain crises, & brought them into prominence.
At first music was limited to short points of melody here &
there for single voices - & the melodies themselves varied from
ecclesiastical forms & hymn tunes to respectable secular tunes. For
the church in those days welcomed secular tunes without fear.
It was in the nature of things that as music expanded in other places
it should also come to take a more prominent position in these
sacred plays; and in course of time passages for choruses were
introduced as well as the short bits of melody for single voices.
These passages for choruses appear to have been on the same level as
the other high class Choral music. There was little or no attempt
to give the audience a chance to join in, or to give the choruses
a familiar & taking character. The choruses were in what is described
in modern times as madrigal form - that is, ~~polyphonic~~ ^{contrived with}
elaborately free motion of the separate voice parts. Rhythmically;
with no time to catch the ear: but possibly imitative passages
something like a principle to our familiar figure, though without
a distinct proposition of musical subject, & the answer. To such a
state of things composers are necessarily limited by the undeveloped

7.
for
... ..
... ..
... ..

Idea of
counterpoint
precluded
a feeling
for a
harmony
system as
long as the
mode
was
unchanged.

condition of their art; & such was the system of musical treatment in
some of the early attempts at secular stage plays as well as the sacred
performance; ~~which~~ ^{the subjects} which remind us of our modern Operas - such
as "The Conversion of St Paul" (Rome 1440), Alcham and Isaac Thomas 1449.
Hill & (Am 1534), The Rodegel von (1565).

But now in order to understand the revolution which started both Opera &
Oratorios upon their modern course, it is necessary to have ^{fairly} clear idea
of the condition of music before 1600. Two modern systems
of harmony ^{was totally unknown}; & ^{the} system of keys and the relations of certain important
chord to one another; upon which every musical sentence is constructed
in our times - Musicians had not faced the notion of a chord,
per se. Much less of the relationship of one chord to another. When
they first got away from pure melody their notion was not to get
harmony but counter points. That is not a lump of sound but a
note melody to go with the first; & they believed that the new melody
should go in certain intervals with the other, & as long as it did that
they thought the whole condition of art was satisfied. At first even
their close & cadences, which corresponded to stops in literature, were
the old melodic cadences of the time honoured ecclesiastical scales; &
it was only a certain unconscious feeling of harmony gained possession
of musicians and caused them to modify the old scales to gain

(multiplication)

Divided by 2

high field of

elaboration

(for more elaboration)

in the

case

within

the effect of harmony that ~~effect~~ chord effects like our modern colonies
became possible. The elaboration of counterpoint devices was carried
to a very advanced point, & in course of time the actual art of
combining melodic phrases for separate voices under certain fixed and
simple limitations was carried to the highest pitch before the feeling for
chords as a legitimate part of musical effect asserted themselves. Russians
persisted in regarding music in a horizontal ~~light~~ instead of a
perpendicular light - & they ~~could~~ spent their whole energies in finding
new ways of combining independent voices. ~~But though they did not~~
but this process resulted in course of time in a ~~and~~ overelaboration
of technical ingenuity which was neither attractive to the vulgar nor of
any value as real music; & a reaction in favour of simplicity set
in. But this simplicity was only possible by making use of a
source of effect which had hitherto been theoretically ignored. Musical
people had evidently been getting more & more accustomed to the effect
of pure harmony ~~qua~~ harmony, which they heard as the result of the
combined counterpoints; & they had been unconsciously classifying the
chords in accordance with their real relationships. There is always a
great difference between a unacknowledged feeling and deliberate acceptance.
and here are clear indications that composers & listeners alike had
long been conscious of ^{simple} chord effects before they had the courage to use them.

Look for the hymn in Reality

Book - 123
Vol. 100
123
No. 123

Classification
of Chords

123
123
123
123

When the reaction came which brought Palestrina to the front; he & composers
 like him began applying their contrapuntal skill to the purpose of producing
 simply beautiful chords. Much of his success depends upon the way in
 which he appealed to this new sense for the effect of combined sounds
 & chords - & from his position & the modern position was but a
 short step, & it took humanity a very short time to take it.
 The step was only ~~one of class~~ that of deliberately looking at chords
 as chords, & classifying them according to their key relationships.
 Palestrina was himself in a half & half position. He was drawn one
 way by his long associations with the ecclesiastical modes; & the strange
 taste of church musicians which was produced by following the old rules;
 he produced ^{of sorts} success which in modern music would be almost impossible.
 (e.g. opening of the "Stabat Mater.") & he was drawn another way by
 a natural but not yet accepted instinct; & he continued to vary from
 the old & the other throughout his work; the ~~last~~ achievement of the
 revolution was left to lesser enthusiasts. Men of less gift & genius,
 and men like the actors in a more familiar & more terrible revolution,
 were restrained by none of the sense of responsibility which attaches to
 prominent representations of an ancient regime.
 We must now turn again to the other aspect of the question, which I see

Memorandum for Mr. [illegible]

Subject: [illegible]

Reference to [illegible]

Letter of [illegible]

[illegible]

Dear Sir,

I have the honor to acknowledge the receipt of your letter of the 15th inst.

in relation to the [illegible]

and in reply to inform you that the same has been forwarded to the proper authorities for their consideration.

The result of their deliberations will be communicated to you as soon as it is known.

I am, Sir, very respectfully,

Yours very truly,
[illegible]

C. H. [illegible] 1865

Comptroller of the Treasury

Washington 1865

the condition of things which led to the final change of mental
attitude towards music. The prime motor seems to have been
the movement of the Landists, who adopted simple direct
and taking tunes for their hymns, in order to ~~catch~~
attract the public to religious services, & religious exercises
generally; just in a similar manner to the popular
hymn tunes adopted at a certain famous crisis in the
last century & in tune by the Televatists and others.
These hymn tunes which they called Landi Spirituali were
adopted by Philip Hesi as a feature in the performances
of the plays on sacred subjects which he gave periodically
with sermons & services at the Oratory of St. Maria in
Valicella in Rome. The hymn tunes were very successful
in helping to popularise the performances; & their
success was the ~~penultimate~~ ^{last} step in the ~~definitive~~ ^{before the}
establishment of the planting of the actual seed of
Modern Oratory.

I must however make an digression here to explain the first

Journal of the
Museum
of Natural History

Idea of
the first
drawing
made

...

The National
League of
Suffrage
Movement
delivered

in this the important experiment made its appearance.
The revival of learning, which was in part owing to the
troubles of the final collapse of the Eastern Empire, brought all
the best minds of the time to eager examination of the
Greek literature. The moment happened to be very favorable.
The general ferment of noble minds made poets &
painters & musicians ~~all~~ eager to combine together to
produce something new & glorious by the combination of
their arts; & among their speculations was the hope to
revive the supposed manner of performing Greek dramas
of all sorts. ~~As I have already pointed out to~~
~~you~~ Their speculations led them to imagine that what
was wanted was some way of declaiming the dialogue,
in a manner which should make the Music purely
auxiliary to the progress of the drama; & at the same
time a distinct addition to the effect. Up to this
time, that is the latter end of the 16th century they
had no experience of our familiar form of recitative.

with minute
changes of
the simplest
description

Chalk
appears
to be
different
to some
in
direction

Chalk bed is 1162
died 1162
for bed is 1162
1162 1162

Chalk of 1162
1162 1162

and they found the whole problem would be solved by
imitating in fixed intervals the indefinite modulations
of the voice in declamatory speech. As I have before
pointed out to you, the world had in the course of
a couple of centuries of listening to contrapuntal music
arrived at some sort of vague & unacknowledged
consciousness of the effect of simple chords; & all
that was wanted to make the first steps of a ~~step~~
revolution in form of pure harmony was someone who
could grip the situation, & take the simpler chord he
found in the polyphonic works & classify them as
as to serve as a support to the voice in musical
declamation. The occasion produced plenty of men
worthy of it, & the most notable amongst them were
Cassini, Peri & Cavaliere. According to Peri
Cavaliere was the first to ~~be~~ tackle the problem of
recitation; & but the works Peri refers to in the preface
to his own *Euridice* of 1600, are lost. They were

Sally
Spencer -

Caroline L. H.

This book
first published
in the
Oratory
has the
name

pastiche called respectively *La Desperazione di Fileno* &
il gioio della Cicca, which were performed the first in
 Florence in 1590, and the second in 1595. Peri &
 Caccini followed in his footsteps & both produced a
 musical setting of Rinuccini's *Euridice*; while
 Cavaliere at the same time was busy with adapting his
 method in precisely the same manner to a sacred
 subject. The same year 1600 was marked
 by the performance of Peri's work, which is practically
 the starting point of modern Opera; & Cavaliere's
 Representation of the Soul & the Body which is the
 starting point of modern Oratorio. Cavaliere's work
 was first in the field as it was performed in February
 1600 in Rome, while Peri's *Euridice* came out in
 December in Florence. Further the fact that Cavaliere's
 work was performed for the first time in Philip Peri's
 Oratory, like the ~~same~~ ^{other sacred} dramatic works I have
 mentioned, & with a like purpose, gave the distinctive



The nature
of (renewal)
work

Restoration
of the
River & the
Open

name to the form of art. But at the same time (15)
we must not pass over the fact that Cavallini's work
is not a dramatization of a biblical or religious
story, but a sort of allegory; or morality. The
characters are ~~such~~ ^{personified abstractions as} allegorical ones, of Soul, Body, Time,
Life, Pleasure & so on; & the general plan ~~is~~ ^{of}
of the ~~work~~ work is merely that the body begins in sumptuous
apparel, with feathers & velvet & the such sign of
luxury & well being; & gradually lost its finery &
comes more & more down in the world, till it ended
up as a miserable corpse. The soul of course
on the other hand prospered & flourished like the
greenest bay tree. The entire work seems to be
difficult to get a sight of, as it has not been
printed like Pico's & Cassini's works. But there
is enough available in extracts to give clear indication
of its Moral sense; & the similarity of ideas apparent
by Pico & Cassini justify inference from the style of these

Chorus like
the Rancie
whistled
into (antoon
bark.

works as to the remainder. Cavallini clearly adapted 16
a system of Musical declamation supported by simple chords
similar to that which we find in Peri's & Caccini's works;
and the dignified & simple opening recitative of
his work is finer than anything in Peri's. Cavallini's
Oratorio is distinguished from Peri's Opera however by
the style of some choruses which have been extracted by
the invaluable Burney. There are choruses in Peri's
and Caccini's works also but they are very different
from the style of Cavallini which is rhythmically simple &
direct; & apparently in imitation of those same
Laudi Spirituali which had formed so conspicuous
a feature in the performance of sacred dramas which
immediately preceded his at Philip Neri's Oratory.

At the risk of losing a little time I think it ~~is~~
is probable that you would like me to read you the
directions left by Cavallini for the performance of his
work as it gives a better idea of its qualities & of

the work
can be done
in the
house

the view of these experiments is new lines of art than
any description I could give you. (Recd Bury IV. 89) 17

Cavaliere died before the performance of his work; &
for some time there was no one prepared to carry on
the development of Oratorio in any satisfactory or
interesting manner. But the kindred form of Opera which
was for a time supreme is attractive for the composers &
afforded opportunities for developing points of art
which came to be very serviceable to Oratorio when a
fit man came forward to carry on the story.

How the story was to be carried on will be best understood
by examining the ideas of Peri & Caccini & their fellows
as to the function of Music in such relation to drama.

Their idea was purely and simply to set the words in
some fashion to a music which imitated the varying
intimations of human speech. They had not the least
idea of attempting any sort of passionate expression;
or of any kind of time or definite form. If

1068 1067

Montgomery



expression came in at all it would be rather an accident,
& contrary to the better judgement of the composer. Local
colour might be attempted, as in the *Sinfonia* for 3 Flutes
which Thyrsis plays when he first comes on the stage in
Euridice, & the declamation varies in dignity and weight
in proportion to the character of the situation. The prologue is
of course rather specially dignified & weighty; but the
characters do not express their sufferings or their joys in
music which is the least ~~appropriate~~ ^{appropriate} to such feelings.

The music in that was as nearly as possible colourless &
without direct expression. And it could hardly have been
otherwise. Dramatic expression was a thing as yet

unknown to the world of a ^{modern} music. There had been no field
for it. Composers might fairly have said that they knew
not whether ^{there was} such a thing as ^{musical} dramatic expression or no.
But their instincts soon taught them. And the next

composer who followed Peri & Jacini no doubt made his
audience start & melt with altogether new sensations.
Monteverdi was of a name of the revolutionizing calibre.

Montgomery
damp
Chambers

19
A man rather of the temper of Berlioz than of Wagner
or Gluck is with a passion for new sensations, &
utterly devoid of the reticence of responsibility. A far better
musician technically than either Pini or Cavini or Carlini
he could write things which had some of the touches of
the craftsmanship of the old order; but in a sort of
defiant mood he must needs throw the rules of the
old contrapuntists in their faces; & use his polyphonic
methods in ways which were utterly alien to their creed -
introducing hitherto unheard of dissonances, & disturbing
the epicurean ~~languor~~ repose of the ancient gods with variable
cries from the heart of suffering humanity. He found
again the long lost secret of the pathetic in Music, &
once again ~~sent~~ ^{went} to the hearts of his audience with
such & there was the utmost expression of human distress.
~~His~~ The achievement by which he made the strongest
impression upon his contemporaries was just that which
showed in what direction art was travelling; & that the

Good friend
in the future
I shall
at least
be there

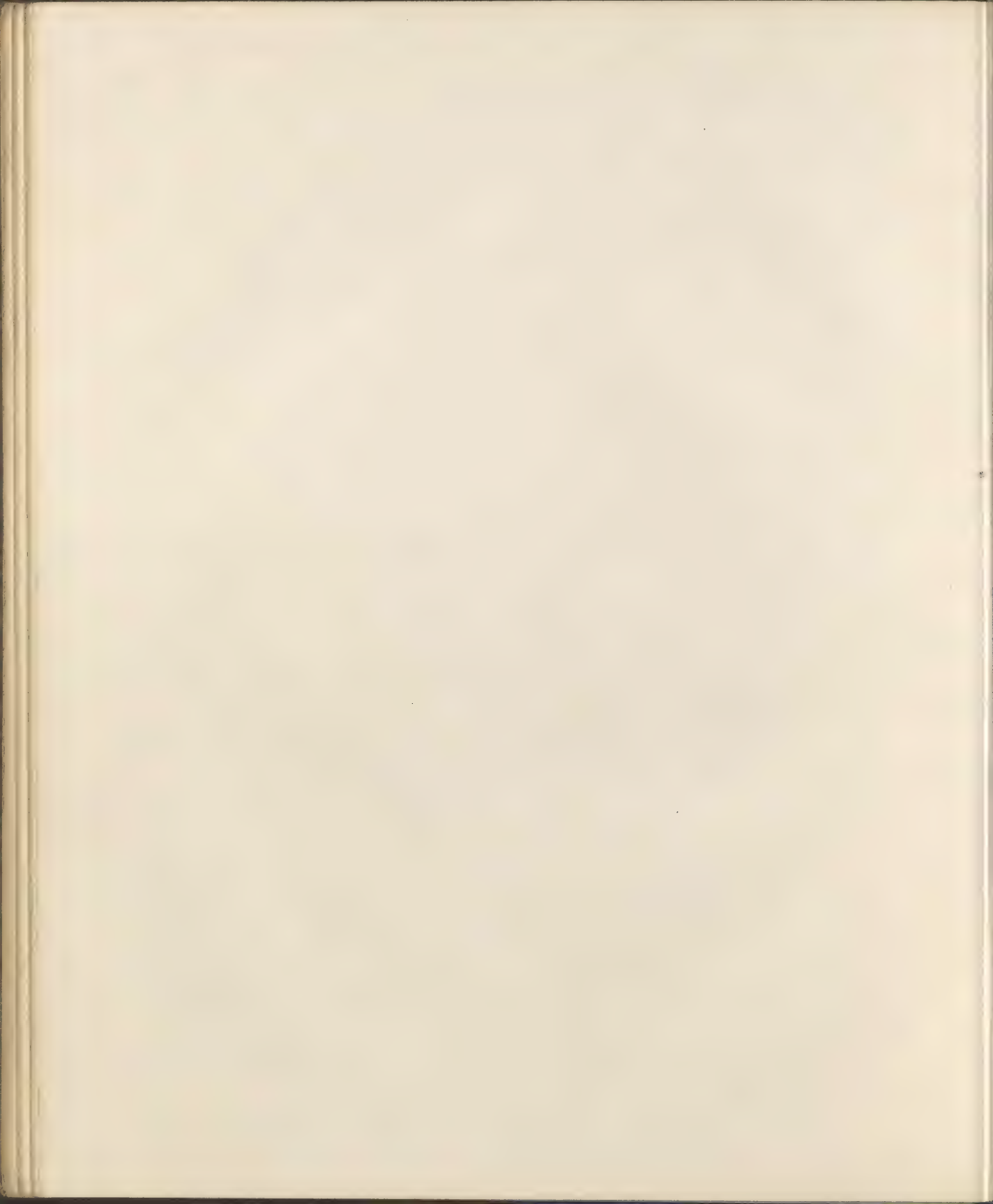
business of composers was now to transform the chorales &
cantatas & recitative of the introduction of music which
was not only smiling to the declamation, but intensified
the situation, & gave them a deeper meaning. The
harage of his he moved his hearers to such an
about as the little lament of the devoted Ariadne,
in his first Opera Ariadne. Here he ~~delivered~~ ^{entirely abandoned}
himself ~~to~~ the expression of poignant distress of his ^{the suffering}
~~character~~ ^{some} & recklessly threw aside the most cherished rules
of his craft & aimed at ~~con~~ convincing his hearers
by overcoming & taking possession of their sensibilities. To
us the harage has no very extraordinary character - But
in most judge it is related to the standard of the
time - & considering the dryness & uniformity of the
earlier declamatory recitative it is not very surprising
that it moved his audience to tears, & was looked
upon as one of the achievements of the age.
Monteverde also did most excellent service by his
development of the instrumental side of ~~the matter~~ ^{his art}. The

Montevideo, Sept. 12.

ideas of Peri & Carmin & Carabine were limited to
a mere ~~subordinate~~ ^{subordinate} accompaniment, & a bass line with
figures was generally ample to supply the instrumental
accompanists with all the indications they needed.

Monteverde on the other hand ~~must needs~~ ^{seems to have} pressed into his service
all the instrumentalists he could find in the ~~place~~ ^{Town} where his
performance was to take place, & such an extraordinary Orchestra
as he is recorded to have used for his Orfeo is not to be
found in the whole range of the art. He also attempted
individual effects which have passed into the most familiar
usage in modern music, but which ~~startled~~ startled his
hearers a good deal when they were first heard.

Monteverde's contribution to the development of art are on the
whole almost as remarkable as any man's in musical history.
He extended the range of expression chords, ~~enlarged the~~ length
the importance of dramatic expression forth before the mind
of musician & auditor; gave a stir which permanently
affected the development of the instrumental music both of an
independent as in accompaniment to voices; & also



gave an indication of that more important element of the ¹²
musical form, which for the next two hundred years was
destined to be the most difficult problem in the composer's
duty.

Peri & Jacchini & Cavaliere opened the
door of the new music, but Monteverdi emphatically
showed the way; & after his time composers proceeded with
slow but sure steps in the direction of the great achievement
of mature art.

About second rate composers such as Mazzocchi, Kapsberger
and others who were the sole lights of Oratorio for a while
after Cavaliere's death. I think it not worth while to
trouble you. The praise which has been expended upon a passage
in Mazzocchi's *Lucismina* is misplaced; & can only be endorsed
by people who have not seen it, or can't make it out.
The first really important name after Cavaliere in the history
of Oratorio is Carissimi, a really bright & shining genius in
his way, and as important in the early history of Oratorio
as Monteverdi in Opera. By his time such improvement as
Monteverdi had made in his hand of air had spread to all other

first indication of action

Musie introduced in ~~the~~
the mystery of music plays

The closed part of the
society is the object
The abstract is made to be
expressed in the subject

The subject is the subject

Change is made to the

movement of the subject

the new movement

movement is the subject

the subject is the subject

the subject is the subject

the subject is the subject

the subject is the subject

the subject is the subject

Open the door of modern

Musie. Movement brought

dramatic expression

Unfolding

in consequence
 branches of art, & ~~Oratorio~~ took the standard of Oratorio
 was very much in advance of that of Cavaliere. Moreover the
 fervent eagerness to born of finding themselves in a new path had
 given place to better balanced moderation in use of the means of
 art. The earlier disciples of the "new music" thought that
 everything was to be done by their methods, & that the old
 arts of counterpoint which had been the glory of all the great
 masters up to the end of the previous century were quite superfluous
 to them. In fact their treatment of choral effect had been most
 extraordinarily crude & imperfect, if we consider that they must
 have constantly heard the masterpiece of the greatest
 period of polyphonic writing. ~~But~~ The part writing of Peri &
 Cavini is simply infantile. They could scarcely have written a
 simple four part harmony exercise correctly, & a Cavaliere was
 but little better. (Notice *Condite in "Date festa"*) ~~And~~ Mazzocchi, though
 best by some historians with honors for choral works which they probably
 have never seen, is just as bad. Monteverde was brought up
 in the old traditions & learnt his counterpoint properly, but the
 revolutionary impulse possessed him too fiercely to admit of his using
 the technique & manners of the old school with a quiet mind &

Carissini 1604 or 1692
 hid 1774

The process of modifying the
 scale which scale for the purpose
 of having led been long in
 for some time - it was
 steadily getting more and more
 like a modern design -
 more solid. By the way, the
 the one they engaged a complete
 solution - I then in study
 a great effort -
 Matilda.

Carissini
 first &
 can be
 old & new
 could point
 a drawing.

"

write of it
 for home.

fully if
 in the world

much of his work has decidedly a crude & immature effect. But in estimating this it must not be forgotten that the traditions of the old ecclesiastical schools still hampered composers from arriving at a perfect treatment of ^{harmony} the matter because their instinct for harmonic relations was frequently ~~being~~ brought into opposition to the scales which they had been accustomed to from their earliest years, & were as it were in the blood. But by Carissimi's time things were beginning to settle down & find their level; & he was the first master who was not only well enough schooled in the old method to write first rate church music, but the first in whom the old & new school find any chance of animating. He is the first master who gives us the impression that he knows what he is aiming at, & ^{convincing us that he aimed rightly.} He could write freely and richly ~~for voices, from 4 to 6 & 8;~~ ^{as in his motets & a few choruses in his Oratorios;} & but he was quite equally at home in the new brand of ^{expression} revelation & arise; & ~~was~~ ^{he} grasped his harmonic with much greater security than any master who preceded him. He also had some idea of using instrument, though it must be confessed the ^{general} sense of instrumented effect was still extremely backward, & composers yet for a long time were very helpless in instrumented expression. The result is that his Oratorios occupy a very important position in musical history, & we shall do well

Plan of the
Oratorian

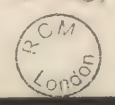
Tradition

use of
the Church

Hedonism

Let

to consider them in detail. In the first place the design of
the book or libretto is decidedly interesting & noticeable - & shows
its connection with ecclesiastical traditions. I must call your attention
to a traditional use in the Roman church ceremonial which has lasted
as in great Protestant works. At certain seasons of the year
it has been customary to divide the reading of ^{certain portions of} the Gospels between
several people with a view to giving it something of a dramatic
effect. One priest takes the words which belong to the
actual evangelist, another the words of Christ, and the
choir or in their absence some other individual the words of the turba
crowd. ~~but~~ I shall have to refer to this again later in
connection with ^{German} Passion Music. In Carissimi's work the tradition
is apparent also in the distribution of the characters who take part.
If we take for instance his Jubilate Salomonis - after a
short preliminary Sinfonia for instruments "Historium" the story
teller, like the evangelist in the church ceremonial, makes his
appearance & summons all people from the ends of the earth to come
& see the glory & wisdom of King Solomon. Then come in the
two women the first of whom makes complaint to Solomon that



(Wreath of the woman before
Solomon - ends
described -)

Wreath of the woman

to the woman he stolen his living child, & put her dead one in its
place. - (Ch. lecture p. 16. ~~XA~~ - ~~B~~ at bottom of page 16

Similarly in Iphigeneia - ~~17~~ Historian - describing the situation.

Iphigeneia promising to offer to feed whatever first meets him
on his return, if he triumphs over the children of Aegisthus.

Descriptive charm & also illustrating the fight.

The Chorus ^{representing} of the mourning of the children of Aegisthus.

The daughters coming out to meet him with symbols &
rejoicing. ~~Iphigeneia~~ Historian: ~~after~~ calls

notice to Iphigeneia's misery.

Dialogue between Iphigeneia & her daughters.

The author has fate & makes an eloquent

lamentation: & the work ends with a dignified

which & through artistic charm "Placate filii Iovis".

In these things you can scarcely fail to see the great
style that has been made in mastery of resource. The

much wider ~~super~~ of a reach of Carionism & separate
movements. The cleanness of the progressions, the ~~greater~~ ^{the greater definiteness of finality} ~~the better~~

improvement in the plan & style of expression. All these things

Carissimi

Especially

Conductors or Church singing

from

Germany -

Compare

Manuscripts

and

Carissimi

Stradella

1645 - 1678

the native work

Stradella

Stradella

Instrumental Music

and singing

Chamber for

are extremely marked in contrasting Carissimi & his predecessor -
 one Monteverdi. Monteverdi had greater intensity & perhaps
 more force than Carissimi but Carissimi was better balanced more
 sure of his footing - a better craftsman, & at the same time
 not without decided poetical & dramatic feeling. After his
 works the continuance of expression as a feature of the New Music
 was secure; & so also was the position of Church at least as an
 accomplished fact.

Close upon the heels of Carissimi comes the most romantic figure
 in the history of Music. The familiar story of the love
 of Stradella for the lady Hortensia, & of the reluctant hatred
 of the Venetian noblemen whose paid assassins followed the
~~star~~ doomed composer from town to town till they finally
 succeeded in killing him in the street is possibly a good deal of it
 fiction, & colored by popular excitability - but at any rate
 the tragic story has an important influence. It would not
 have had a rich colour of public interest had not been powerfully
 aroused by his works. College Lecture X ~~ABC~~ — pp. ~~20~~ 21. 22
 23.

111. Luck. of
the Nation

want of
tenacity of purpose

Stradella's early disappearance from the world ~~marks~~ marks the point
at which one of the most extraordinary changes imaginable took place
in the history of Oratorio. Hitherto we have seen expression, form
and choiced effect all healthily progressing; when on a sudden
the whole aspect of things changes, & the sceptre which the Italians
seemed to hold so securely passed from their grasp for ever.
It is the same ^{ill looks} with them in every department of Music. They
begin all the great lines of art - Of Opera - Oratorio, Cantata,
Sonata, Symphony. Italy ~~not~~ was the honourable seed plot. But
some fatal gift has brought it about that in every department
Italy has failed to bring these great forms to their highest perfection,
& if some other nation had not stepped in, & as it were
swallowed all that Italians had done to form - or to
speak more consistently - had not taken the young plants &
reared them in a more vigorous & bracing climate the story
of the development of modern Musical art forms would not be
worth telling.
The feature which marks at once the ~~Italian~~ spirit & nature
of Italian westernness in Oratorio - the sudden & surprising

Chas. Cross
in Hibernia
Victoria

Clifford
Hibernia

Cross

this appearance of choruses from Italian Oratorios. (Chorus as I have
before pointed out to you is one of the most important features of
Oratorios - & so far among Italian Composers it had fair to
develop into something first rate; & yet suddenly the development
ceased altogether - ~~in a short while~~ while Italian Oratorios had
~~entirely changed its~~ ~~character~~ almost disappeared entirely
more than regretted mention.

The change shows itself also in ~~other~~ other ways. Italian style
up to the end of the 17th century had a ~~noble dignity~~ &
richness, solidity and above all a noble dignity.
In a short space the face of the world is changed - &

~~though a certain loss of department enabled~~
though the traditions of a great school gave the popular composers
a certain manner & department which is specifically impressive
the spirit is wanting. Formality takes the place of design.

Vainety ^{takes the place of self-respect} ~~of feeling~~; an empty elegance ~~of~~ takes the place of
feeling. ~~popularity not art~~ ^{art} is the guiding light of composers.
It was the fatal gift of beauty that did the damage. Blessed
with a language that was made to sing, & consisted of

Development of
Siberia

climate & organisation which seems specially favourable to producing
 the most beautiful voices ^{the nation}, yielded to the force of ^{such} seduction
 and ^{the public} became the slaves of these singers.

The causes of such a crisis at the particular time when it happened
 are not hard to find. Before the so-called

invention of the "New Music" solo singing of any great extent
 had ^{been} practically impossible. Musicians had cultivated the

art of ~~pure~~ polyphonic Choral singing to a very high pitch
 but they had no idea of accompaniment, or how to

manage one; & without accompaniment solo singing on

a large scale was impossible. But the invention of the
 new music put a new complexion on the matter. ~~The solo singer~~

~~was the centre of interest~~ & brought the solo singer into hitherto
 unknown prominence. Caccini himself was noted as a singer,

& gave great attention to the art of solo singing. So also was
 his daughter - & one fairly started ^{solo singing} & developed incredibly fast;

& public taste was quickly drawn more & more exclusively
 towards it. The development of the harmonic system ^{of harmonic form} & one

modern system of scales was all in the singer's favour, & everything

Specimen of
H. nigra

conspired to bring them to the front. Their music was much easier to listen to & understand than fine choral music, & demanded less intelligence; & it also required less intelligence in a singer to draw the public by vocal display than by artistic expression. These technical gifts accordingly became

predominant. The public ceased to care for anything but ~~the~~ who singing, & composers were quite willing to fall in with their view. It was vastly much easier to write a formal air with flourishes & roulades to show off the singer than it was to write a solid big chorus, & it took less trouble to perform. So Oratorios ceased to be the work

of art, or to have any meaning or artistic purpose: & became ~~more~~ mere collections of airs of one set pattern for popular singers - Distinctly not according to dramatic purpose but: just a manner a signor than a signora that demanded many Oratorios had no choruses at all. Sometimes a chorus was put in for respectability's sake; or just for a little ^{variety} variety. But they are always of small importance

Alexander Scarlett

1659 1721

Hand, folio
John
Tucker
J.

(32)

and it is probable the public talked all the while they were going on. This is the more remarkable, because some of the ~~composers~~ ^{composers} who wrote Oratorios such as Caldara, & Leo, ~~Alessandro Scarlatti~~ ^{Alessandro Scarlatti} were really great masters of church writing - but they wanted better powers for more fitting opportunities. About the great Alessandro Scarlatti we are in the dark - we know he wrote Oratorios, but I believe not a single ^{complete} one remains. ~~complete~~ ^{complete} In nearly all his work that remains there is a stamp of greatness & originality; but we have nothing but inference to guide us in estimating what he did for Oratorio, & that inference is not favorable to him - For we are drawn to the conclusion that though he did not write such empty stuff as most other Italian Orators composed at about his time, he still was one of the leaders in the fatal ~~error~~ mistake of abandoning Oratorio to the tender mercies of those spirit children of both the successful & do singers. Now comes the ^{curious} ~~curious~~ question - How was it that Handel who was fully half if not more an Italian composer made chosen such a ~~specific~~ ^{specific} preponderating feature in his Oratorios. Handel's ^{career of} ~~success~~ ^{success} dates from his Italian journey; when he ~~submitted~~ ^{submitted} himself with singular readiness to the fascination of the

Handed

Italian Orators

Italian style - & completely absorbed in ~~one~~ a year or two's space
all that was good or serviceable in the works of Italian Composers
up to his time. The problem is complicated by a curious fact;
which adds strong confirmation to the facts I have mentioned to
you in connection with Italian taste for solo singing.

Before Handel left Germany he had written a large work
in the line of Oratorios with plenty of good organs freely written
chances in it. When he went to Italy he wrote Oratorios for
Italian Audiences; & he showed at once the practical common
sense (just directly allied ^{what I take to mean the} to the wisdom of the serpent) which
characterised him throughout life. His first attempt was the
Oratorio called the Resurrection which he wrote for performance
in Rome in 1708. & there there are actually only two
chances - & they are both of them of the most obvious &
choral kind - & the last - little better than a light
dance tune. In his second Oratorio "Il Trionfo della
Giustizia e della Verità" written in the same year he took
still more in his generation. There are no chances at all.
We must therefore evidently look elsewhere for the ~~source of~~
~~his first choral achievements~~ in the development of the choral

Germany 1

part of his English Overtures of some years later. I must confess
~~in~~ as a parting word to the Italians that the influence of their
actual style is very strong on Handel even in his Chamber till
the last is left to the nature & grand ~~best~~ development of them,
the proper ^{and} expression which he developed, the Italians had ^{next to} nothing
to do. The honor falls to other nations.

We naturally turn first to Handel's own country of Germany.
The influences he received in the impressionable time of his
youth were the fruits of German traditions; & to these
we ~~are~~ are safe in ascribing a great part of the origin
of Handel's supreme Choral Triumphs.

Circumstances had caused German ^{Sacred} ~~art~~ ^{art} to take a very
characteristic line. Germans looked to the Italians as the
head Musical nation of the world; but till ~~the~~ ^{the} after
the earliest years of the eighteenth century they still maintained
a powerful & most interesting individuality - And is also
to understand its nature & the style of their art we must
take a long step back ^{to look at} ~~into~~ the conditions of ~~German~~ ^{Germany}
which made German Music what it was before Handel & Bach.

16/10

From the 1st day when
you are put in the house
and from the day when you
are put in the house
the house is not clean
the house is not clean
the house is not clean
the house is not clean

The source of the Sacred Music used in plays & in services in Germany similar
to that in Italy. [Coh. lecture. p. 29. I E — F]

The fascination which the story of the Passion exerted upon them & the
enthusiasm of almost every other subject.

The actual source of their characteristic treatment of the subject
was the traditional custom I have before alluded to in connection with
Carissimi's oratorios. But I must revive your memories about
the particulars & details. The device was adopted from

early times in the middle ages especially in Holy week, and though
it varies a little in details in different uses the principle is the same
everywhere. One priest represented the evangelist and recited

the purely narrative portion with regular cadences specially allotted
to him — Another priest took the words of Christ; with a distinctly
different form of Musical recitation, & another took the part
of the "turba". Sometimes other individuals were represented by
other priests, & after the utterances of the crowd were allotted
to the Choir. Those of you who are familiar with Bach's
great Passion Music will easily realize the similarity of the

16
Handwritten notes and a signature, possibly "Handel's first".

Begin p 35
Handwritten notes and a signature, possibly "Handel's first".

Handel's first
"Passion Music"

management of the plan of the story in his work. But at present we must consider the early Germans & their views about it. The ceremony was evidently recognized as very impressive, & it was retained by the reformed Church in Germany, & came there a much more special stress laid on it than in Italy. Composers applied themselves to developing the musical portion of the ceremony, & containing a distinct work of art in similar lines, which soon came to be ^{definitely} known as "Passion Music". It will be as well to run rapidly over the history of this interesting form of art. "Johanna Valtner K.T.A. p 31. pp. 32. 33. 34. 35. 36. 37.

to ~~the~~ on p 38.

~~Kaiser~~ And in fact the same year that saw old Kaiser's experiment also saw the appearance of young Handel, first large attempt at sacred music; which was also a Passion according to John; written in the fashion then accepted in the German musical world; dealing with the plan just as John Sebastian Bach did a little later. Handel at the time was 19; and he was engaged at Kaiser's Hanover Theatre; having occupied the post of second violin ~~of first violin~~ at first, & then risen

Handwritten
Notes

Chrom
and

the more distinguished position of "celebrated", or accompanying at the
harpsichord. He had as yet had but moderate acquaintance
with Italian music, & the works therefore fairly represent the
~~amount of~~ effort which his purely German education had had upon
him. The work as a whole is better expressed than what
I have seen of Keiser's. There are no such conditions as one
constantly meets in that worthy's works - But at the same
time it is not quite the story well rounded Handel
that we know. But there is a very important point
to note, & that is the quantity of choral writing in the
works. There are in fact a considerable number of choruses,
some of these ~~strong~~ containing plenty of that "vigorous
clear and well accented kind of counterpoint which
was a later life one of his marked characteristics. So
here & ~~as before~~ we have proof positive that the German
tradition in which he was brought up was among the influences
which led to his great choral achievement in his mature
Oratorios. As I have before pointed out when he went
to Italy a few years later he found his powers of
choral writing were not valued, & he wrote Oratorios almost

Handled

writing

Over and

principally

for some

26 years

or so,

before his

Oratorical

career

began.

without changes of any kind. But under more favorable conditions
in a country which delighted in church effect he ~~was~~ ^{tried} his
beams & flamed in a church glory which has never ^{since} ~~been~~
been surpassed.

But before Handel carried the Overture to its highest climax
his great contemporary John Sebastian Bach put the ~~the~~ ^{the} ~~the~~ ^{the}
the development of the form of German Music.

Bach's Career sect. p. 43. Coll. Lecture K
pp. 43. 44. 45. 46. 47

The period of Handel's Overtures writing overlaps the first
appearance of the famous Mattheus Passion of Bach by just
a little. Handel came to England in 1711 with a great
reputation already made as an Opera writer. The first Opera
he wrote for this country, Rinaldo, established his fame without
question as the greatest Opera writer of his age: & his
success gave a permanent turn to his career. With rare deviations
he continued to make Opera the main object of his existence
for some 26 or 27 years. The first interruption was the
time when he was engaged as Capelmaster to the Duke of Chandos.

~~Interpretation~~

Interpretation is the
Operative period
mainly in
favor of
~~the~~ Choral
works which
are on the
line of his
later Oratorios
as in one
way or another
led up to
them.

Others.

English
traditions
in respect
of theatrical
musical
performances.

at - Cannons ; & while he was there he wrote the work which
is commonly known as his first English Oratorio under the
name of Esther ; ^{& another secular work in similar style known as Ari - a - balastro} Now it is a quantity paradoxical
fact that the so-called ~~Esther~~ Oratorio Esther was at first
neither intended as an Oratorio, nor to be called Esther.
That thrice going Handel's enthusiastic Chrysander has published
some facts that he has come across in his careful investigations
which make it ~~for~~ almost certain that the work was
described at first as Haman and Mordecai, a Masque.
Now this discovery of his leads us to at least one
of the sources of Handel's Choral ~~triumph~~ achievements ;
and I must go back a little in English Musical
history to trace it.
Different nations have had from early times ^{different distinct} ~~distinctly~~ ~~forms~~
for ~~theatrical~~ theatrical performances in which music formed
a prominent feature. The Italian ~~the~~ at first liked a
purely dramatic representation ; the French always something which
comprised a good deal of dancing & spectacular display. With
the English the Masque was the characteristic form of entertainment.

Marques

The English
Opera of
Puccini's
time.

2 illustrations of the
character of the
Marque. (Chorus. Like "With drooping wing".

A masque was rather an artificial kind of affair, comprising a
good deal of allegory, supernatural elements, conceits, fancies,
& so forth. Not much of a story usually, & ^{containing} more literary
skill than studies of humanity. In this kind of entertainment
~~there were~~ ^{offered} special opportunities for Chorus, & certain it is that
the short lived English Opera ~~which~~ of Purcell's time, which
is ~~clearly~~ closely related in its literary features to the old
English Masque was distinguished from the Operas of all the
countries by the profusion of Chorus ^{with} which ~~the works~~ ^{the works} were filled.
In Purcell's Dido & Aeneas there are at least 10 choruses, &
in King Arthur his largest works of the kind no less than 15.
And these choruses are not all of the simple & direct kind we
expect to meet with in Operas, but some of them highly
elaborate & contrapointed; & expressive as well. &
This condition of things accounts for a hint to a decided taste
for Choral Music among the English people even before the beginning
of the 18th century. English Opera collapsed when Purcell
died, simply from lack of composers & lack of encouragement.
Handel's Operas were written for Italian singers & of the Italian type:

Handel
follows the
line of the
masques.

2/11/11

But directly he had a Commission to write an English work on the pattern of the *Messias* he introduced numbers of fine choruses; quite after the manner of his later Oratorios - & as I have printed out Chrysander has put the work in a totally new light by proving that it was originally ^{called} a *Messias*.

The history of *Esther* is important to our argument, so I must trace it to you as closely as I can. We know nothing of the impression it made upon the Duke of Chandos's guests at the first performance; all we know is that it was laid aside for full 10 years. In 1731 it was taken up independently of Handel by Bernard later master of the Children of the Chapel Royal, & performed by them with action at his house. In 1732 someone else advertised a performance of it, calling it *Esther* an Oratorio or Sacred drama; & it seems probable that these performances moved Handel to perform it himself, and a notice came out in April 19, 1732. — read pages 10 & 11 College lectures

M to O.

The success of *Esther* when it was revived in 1732 led to Handel's doing more in the same way & he revived *Asiatick* & *Salomon* also; which was also performed with scenery & action.

Concord Mass. July
2nd 1861
Dear friend
I hope the
last.

Immediate

Case of

Wanted

Salary

Customs

Indemnity

This also being a success turned his businesslike mind to a
new ~~aspect~~ point of profitability which such performance offered.
He was renting a theatre for performances of Opera. But in
~~times~~ in those days Operas were not allowed in Lent; so he
struck upon the brilliant idea of using his theatre for the
performance of sacred or serious works of the same calibre as
Opera or Arie, without Action. And the fruit of this
brilliant idea was Deborah, the first of the ~~Oratorios~~ ^{works}
which he wrote deliberately as an English Oratorio. And
this work is an unquestioned Oratorio, & what is more
it is clearly based on the same ~~design~~ ^{system}, & ~~used~~ ^{was} for the
same purposes as Esther & Arie & Jaelteu; & it is
also as precisely the same lines as his later Oratorios;
both both as regards the system of treatment of the Subject,
and also in the distribution of Overture, recitation &
Arie, & great scenes. The immediate ~~purpose~~ ^{predecessors} of
his Oratorios then are the English Masques in their
latest & most developed form as represented by the first version
of Esther & Arie & Jaelteu. ~~Then the course of his~~

Port. white
about
Lynch

Primary

His object in writing them was to supply the place of the Opera,
at his death at a time when Operas with action were forbidden;
& the ^{points} accounts for the plan's being as like that of the Opera,
with Choruses superadded. (If there is time read
p. 13 from ~~OR~~)

If not take p 14. ~~+~~ S
app 15. 16 to T
or p. 18

There are two things ^{specially} worth taking into consideration about Israel in Egypt;
- we can take the least pleasant one first. Saul & Israel make much
at once the climax & the turning point of Handel's singular habits
of patching. In Deborah I pointed out how that Handel had
inserted several numbers from earlier works of his own; in Saul
& Israel in Egypt he went further, & adopted works of other people.
The borrowings in Saul were mostly from a De Deum of Vio's,
and were limited in quantity: in Israel in Egypt he borrowed
wholesale - the whole chor from -- Organ (anyone of kind, ~~some~~ parts
of them from a sonata by Stradella, ~~the~~ part of them including the
well known figure of gathering of The Lord is a man of war from
Vio, & a great ~~great~~ quantity from a Magnificat ~~and the~~ of

June
Sunday

which has the name of Erba upon it, but is thought by some people to be an early work of Handel. These singular appropriations of other mens works emphasize the position of Handel as a practical business man, & now has up to this point he looked at his art as much from the point of a Concert giver as from that of an inspired & earnest composer.

It seems strange that a man who was so ready with ideas should have thought it worth while to borrow. The ^{fact} ~~circumstance~~ is explained by the excessively long life he led; & in that he was obliged to economise not only his time but his power.

The other & more pleasant fact in connection with Israel is that it ~~in the~~ comprises the greatest proportionate amount & quality of Chorus writing of any Oratorio in existence. Handel was clearly growing strongly conscious of his immense power as a Chorus writer, & up to this point no doubt his audiences had appreciated the effects he produced. He probably thought a Choral work on a scale never before attempted would make a great impression. ~~and it is not at all his~~

~~first in the~~ The sequel proved that he was mistaken. This greatest of Choral works was in his own time one of his worst failures. After the first performance Handel had to insert



one of the other days
the Orator will be
shortened & intermixed with song

General

20th Sunday
of the year
of the year

selection of Italian Airs for solo singers & this & persuaded the public to
listen to his work; & played concertos on the Organ between the parts.
But it was of no avail - & Israel was only heard 9 times
before Handel died (1759) - This was of course a lesson to

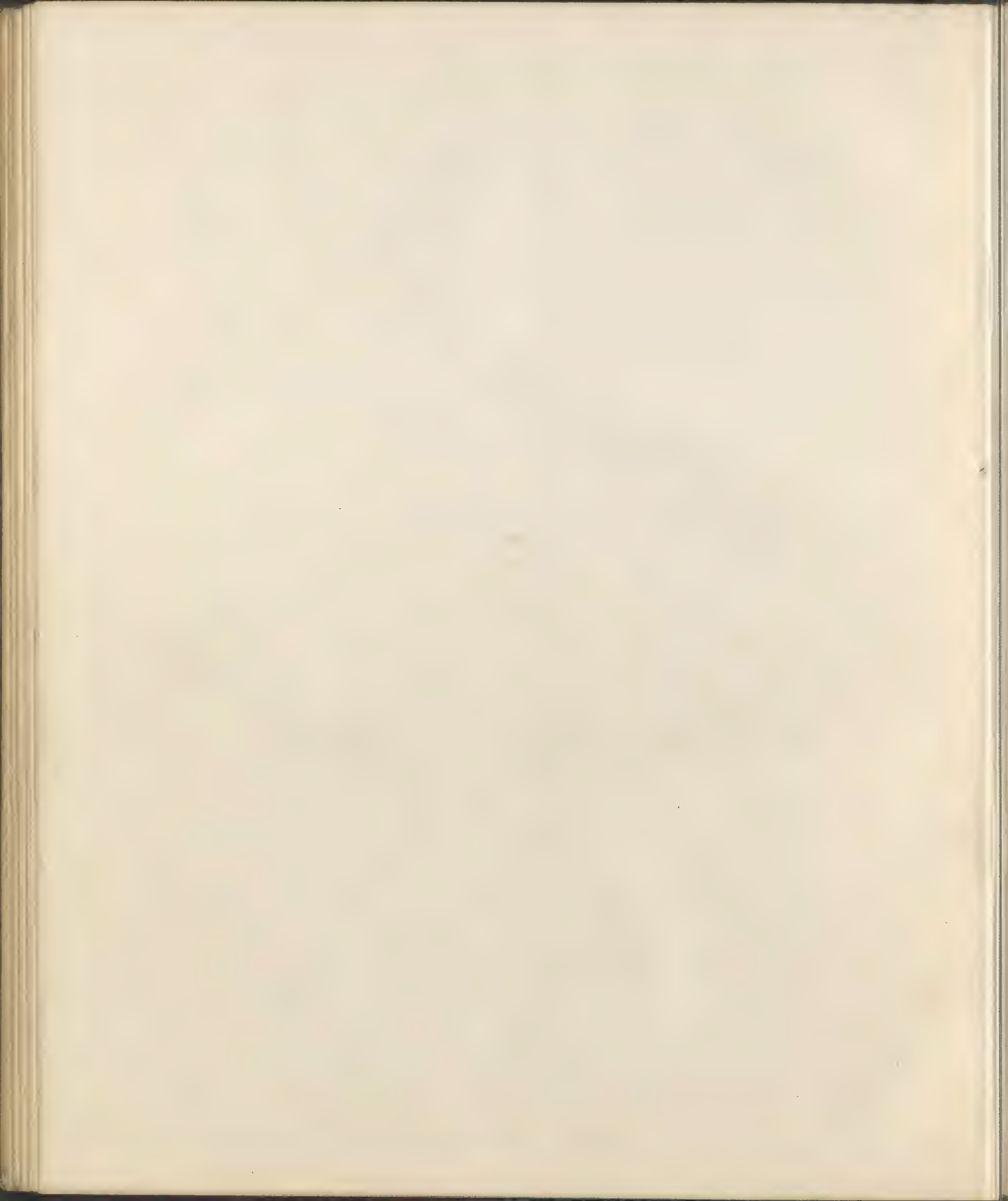
Handel - & in all his later Oratorios ~~the~~ the balance between
Solos & Chorus is more closely kept. Chorus maintains a very
conspicuous position in all his Oratorios, but never again attains such
a truly colossal development as in Israel.

The year after Israel opened Handel's Opera career came to an end.

Then he seemed to take a more serious view of Oratorio art.

The very next after Israel is his masterpiece the Messiah; which
was first performed in Dublin in September 14, 1741. Truly a
great & memorable day in the history of art. And try how they
will learned & acute critics will never be able to show themselves
wiser than the ~~the~~ general mass of humanity by discovering any
work of Handel to be finer.

All I ~~have~~ shall attempt to
do out of the common is to point out to you that it is the
one actually ^{a purely} religious work among Handel's Oratorios; & the one
in which his feelings were most vividly engaged; & consequently
the one in which all ~~the~~ ^{his noblest faculties} ~~noblest qualities~~ of his mind were called in



into action. All the other Oratorios are dramatical or poetical ⁴⁶
stories of various heroes & heroines of sacred history. The Messiah
is unique among Oratorios; & bears a kinship on the one
side to the ^{traditional} Passion music of his own land, while on the
other side it is a sort of glorified Anthem; & it contains
~~all~~ most of the best features of both forms of art.



After the Messiah follow Samson ¹⁷⁴³, Joseph, Belshazzar ¹⁷⁴⁴ 1745, Judas
Maccabees 1746, Joshua 1747, Solomon 1748, Mithras 1749, Sappho 1751.

His eyes troubled him much while writing Sappho - & soon
after he had an operation for "fistula serena", after which he
lost his sight. He died 1759.

With Handel ends the great climax of Oratorio. Directly after
he died the art collapsed - Partly because no one could
equal the tone of Ulysses, & partly because the attention
of Composers was drawn away to the new field of Instrumental
Music. For the half a century or more composers gave all
their energies to the department of art, & it was not till Instrumental
form, & the new art of Orchestration had arrived at an advanced state
of development that they could be enticed into the old form of Oratorio & send
it to ^{to reawaken it} a new lease of life.

